

If you can't attend, please notify
ESTHER MOORE

IF UNABLE TO ATTEND PLEASE NOTIFY
ESTHER MOORE 7863

25¢

Sets in Order

Wanta dance?
Follow Me!



Where: Town Hall
When: Sept. 29
Who: Artie Crow
And please if you
can't make it, call: FO 7177
Love... Rinky Dinky

same ol' stampin' ground
5901 CARMENSA
NO. HOLLYWOOD

same ol' meetin' time
EIGHT O'CLOCK
PACIFIC SQUARE DANCE TIME

JEANS

JANES



We're all looking forward to seeing you at the next JEANS & JANES
HAIRDOWN HOEDOWN on SEPTEMBER 22

as the guests of VIC & BILL COWAN

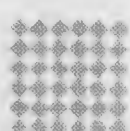
THE MEMBERS OF JEANS & JANES

secretary Jean Williams

phone WE 1234 address 152 N. SWALL DR. L.A.



CALICO SQUARES



Invite you to dance 1st, 3rd, and 5th Thursdays
8 to 11 P.M.

Next dance OCT. 7th

Anna Kronenberger
Caller

Secretary: Vic Kraus

YOU'RE

Hollywood Playhouse
2250 Hollywood Blvd.
Los Angeles, Calif.

INVITED!

If you cannot attend,
Please Notify:

CALL for more
Music, Hydration and more

Honey Bee
dg. 41371



SQUARE DANCERS, LTD.

NEXT DANCE,

SUNDAY Sep. 11 8:00 P.M.

ZEV HOPPS

Calling.

If unable to attend please notify the secretary by Friday.
PHONE ALLENE FITZPATRICK — TH. 9-8828



SEPTEMBER, 1954

VOL. VI

NO. 9

FIRST & THIRD THURSDAYS
Bach. CHEVIOT PLAYGROUND



WHIRL-A-WAYS



INVITES YOU TO THEIR

Next Dance

Tuesday Oct. 12 Caller Die Looney
IOOF Hall Friar St. Van Nuys

If unable to attend, please call: Shortie Siefert, SU. 3-121
Jane McDonald, VE. 8-7212 Irene Solomon, SU. 3-091



RIP 'N SNORT

8:00 - 2ND & 4TH TUESDAYS

SEPT. 14
AD. 37311

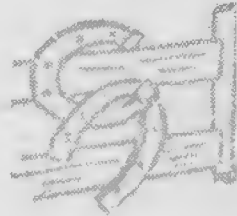
NEXT DANCE:
IF YOU CAN'T MAKE
IT - PLEASE CALL:

CARPENTERS' HALL
ME LOOSE HEAD DO

Shuffle Steppers

ARCADIA SQUARE LOFT
133 1/2 East Huntington Dr.
Arcadia, Calif.

NEXT DANCE 8:00 P. M.
Wed. Oct. 8th



Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. VI NO. 9

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462 N. Robertson Blvd. CRestview 5-5538
Los Angeles 48, California

Editions: Regular, Callers ★,

California ★★, California Callers ★★★

AS I SEE IT . . . by Bob Osgood

There's one thing I've been noticing as I've been visiting your cities these past few months—folks are busier with their SQUARE DANCE clubs and classes than ever before. There seem to be more serious clear-headed leaders who know where they're going. The general feeling of Mister Average Square Dancer is that his hobby has proved itself and is here to stay.

I have never run into better acoustics than on these last few trips. Halls that we used to cross off our list as impossible, today provide almost no problem.

Then there's the idea of classes. For awhile, back 2 or 3 years, callers grew up with their groups and as dancing levels raised, the callers found their time filled with more advanced calling and with no room for the beginners. Today, almost every area has discovered the dangers of such a situation.

If there are any general problems, they are few. One that comes to mind is that of the mixed level club. This question came up in Vancouver, B. C., last month; in Wyoming, Dallas and Kansas the months before: "What do you do with the dancers who have just completed a course lasting 10 weeks and are about to be let loose in a club whose average dancing life is five years?"

"That's easy" . . . you say. "I just dump them in with the Old Timers and tell the older dancers they have to be nice to them . . . !"

"That won't work with us," comes the voice in the corner. "Folks who dance in our older groups have a right to the friendships they've built and after dancing this long, they don't want to start walking thru all the dances they already know . . ."

A third man gets up: "Now in our town we just start a new club when we have enough newcomers. They're happy, the old timers are happy, and the caller has another busy evening—that is if he has the evening to spare."

Sound familiar? No two areas are the same. Solutions that apply in your city may not work in another. As one man put it in Havre, Montana: "The only way you can solve these things is with a fair application of the Golden Rule and an honest endeavor to do the *kind* thing."

Guess that's all for now . . . happy dancin'! P.S. Got a good definition of an "expert" from Cousin Ed Gilmore. Ex is something that used to be—a has been; while a spurt is a drip under pressure. Oh well . . .

Sincerely,

Bob Ogwood

WE GET OUR 2 CENTS' WORTH

FROM THE LARELARIES

THIS SIDE OF CARD IS FOR ADDRESS

MR. & MRS. JOE C. JOE
713 AGNES ST.
TUSCON, ARIZONA



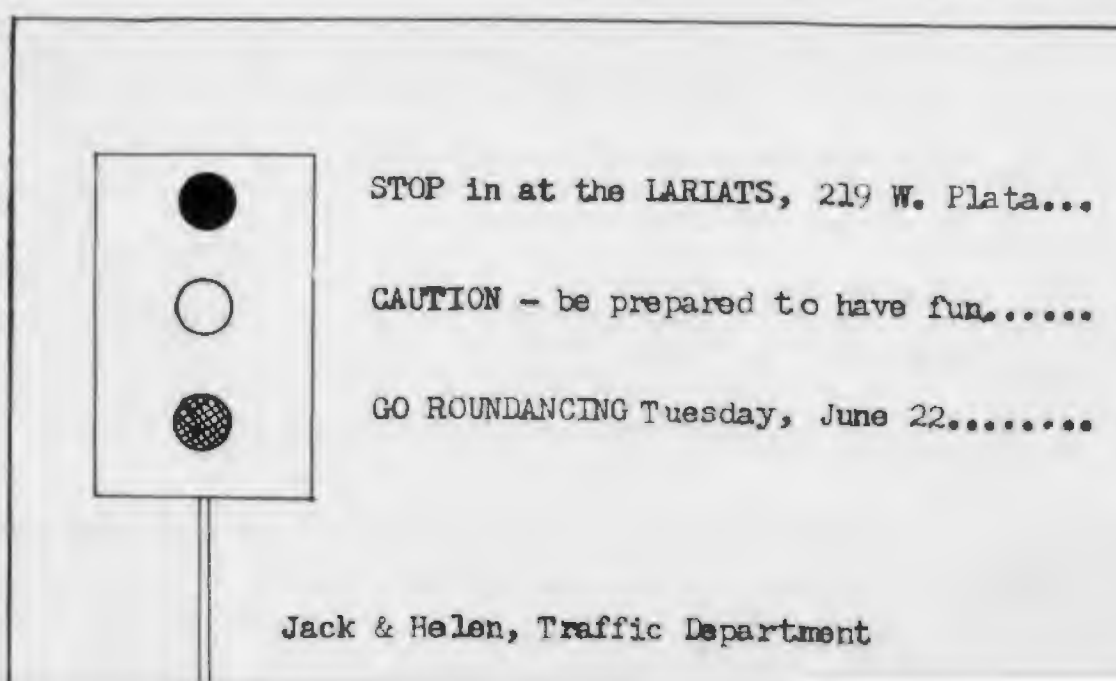
By Helen Wiegink and Jack Weasner
Tucson, Ariz.

several drawings by Frank Page

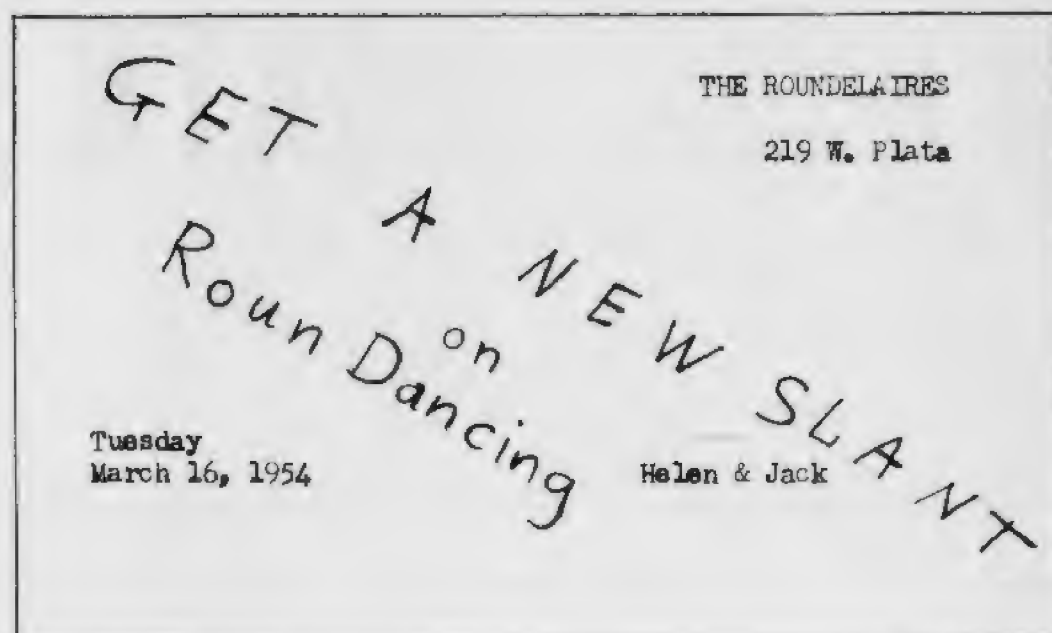
WHEN we started our RounDance Clubs last year, we naturally faced the problems of all new clubs — how to keep members coming regularly, how to get new members, and how to build up a club spirit. But more than that, we had a special problem— how to increase interest in RounDancing, since the idea of RounDance Clubs was new in Tucson. We wanted to attract not only those who already enjoyed RounDancing, but also those who were hesitant about learning the new dances, and those who often sat out the rounds— “Time for catching a breath, or taking a smoke, you know!” It seemed to us that RounDancing definitely could use some promotion! (And breathes there a Square Dance Club that couldn’t use some, too!) And then like the proverbial “bolt out of the blue” we got THE idea—

why couldn’t the usual card sent out before each meeting do the trick? Instead of merely telling the “when and where” of the next meeting, couldn’t it do a great deal more . . . at the very least, attract enough attention to get itself read . . . at the most, serve as a direct mail ad . . . to “sell” the idea of RounDancing! And so we put our brains to work! One of our most successful cards was also one of the simplest. (Is there a moral here?) For the traffic light, we pasted on each card red, yellow and green dots. Definitely, this card attracted all the attention a stop sign is supposed to!

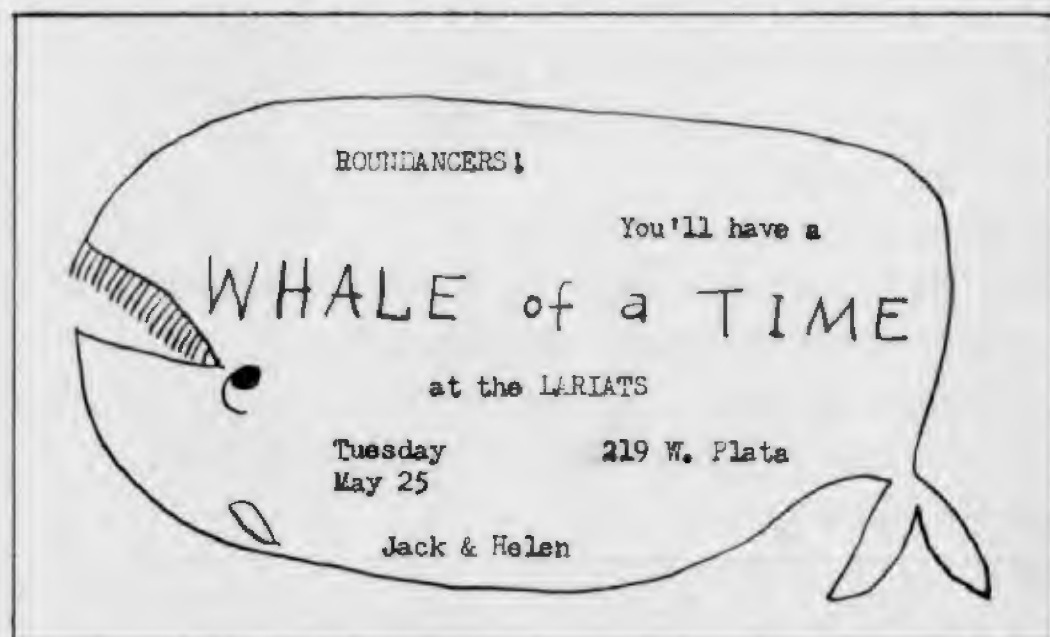
There’s more — turn page



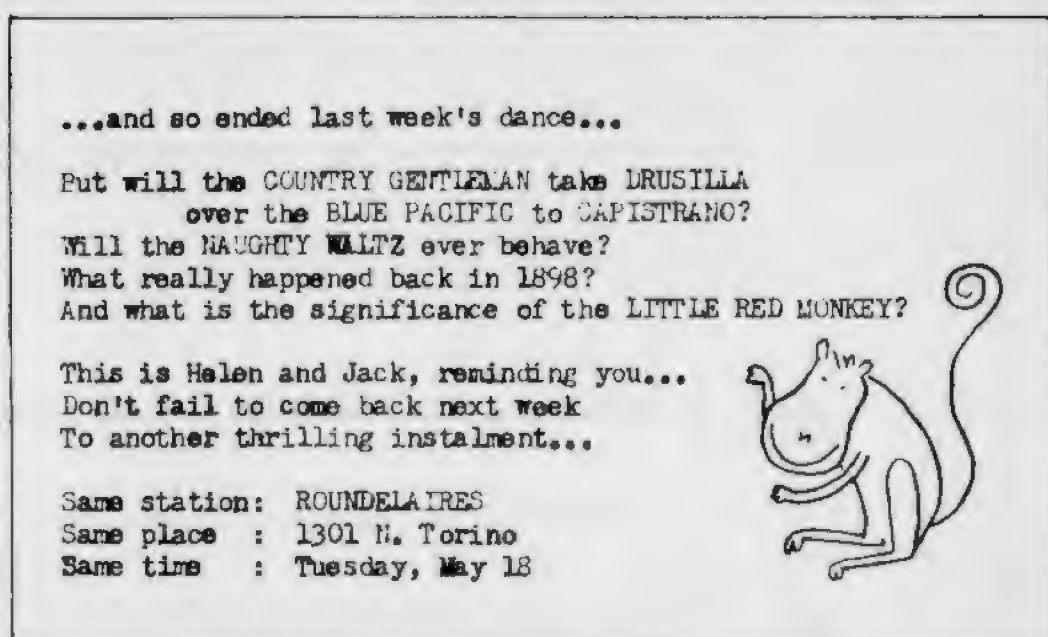
Some cards had an "angle" . . .



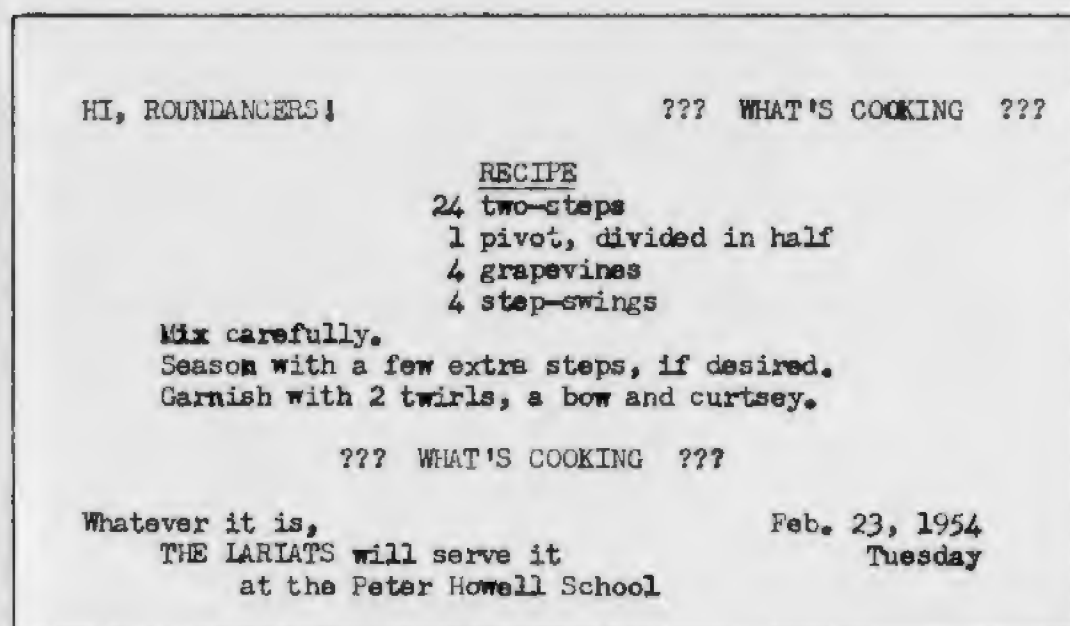
Many emphasized the fun in RounDancing.
For after all,
don't RounDancers have more fun than people!



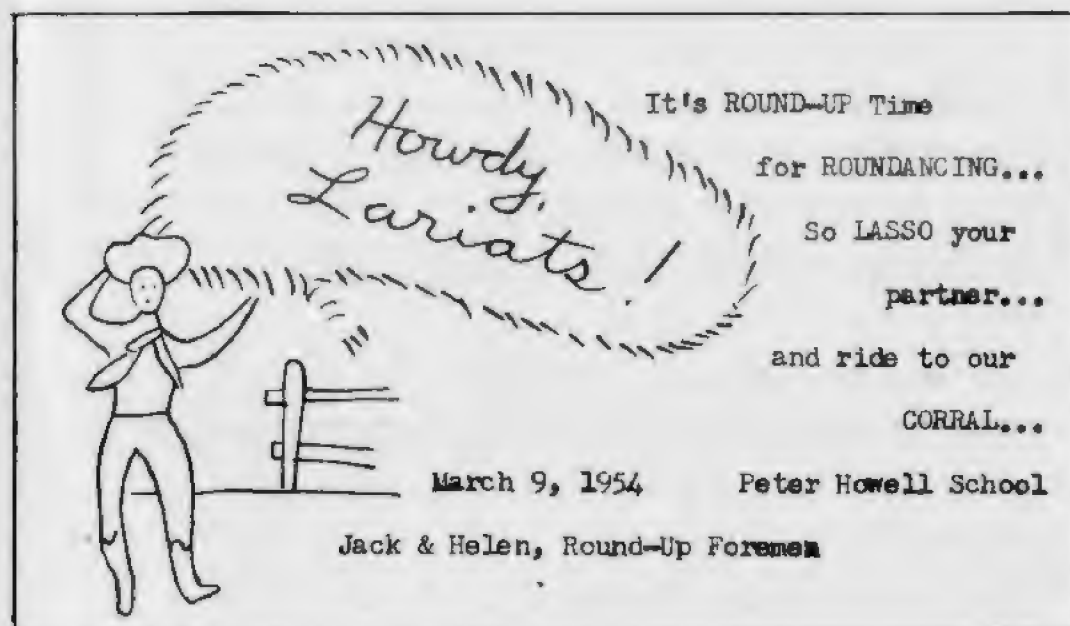
Others told what we were dancing.



Sometimes we gave them "food for thought"...
or should we say "steps for dancing"?
Anyway we were surprised
at the number of people who were curious
what dance this recipe cooked up!



Occasionally there was a suggestion
to "go Western"!



ON THE COVER

What fun to get a tricky little invitation card like one of these in the mail, inviting you to a square dance. There is no doubt that these little cards go a long way in continuing interest in square dance clubs, both in reminding members of the date, place and other pertinent info, as well as making a special point of seeing that the invited guests have the same info. The patient secretary who addresses all of these cards deserves a special nod, too.

Sometimes we emphasized a familiar mood . . .

GOT THOSE SPRING-~~FEVER~~ BLUES ???
THOSE SULPHUR AND MOLASSES BLUES ???

IT'S TIME TO GO PLACES.....LARIATS !!!

TICKET FOR : A Roundancer
DESTINATION : Peter Howell School
DEPARTURE DATE: Tuesday, March 23, 1954
DEPARTURE TIME: 8:00 PM
TICKET AGENTS : Jack and Helen

And once we tried to point their feet
in the right direction!

HI, ROUNDANCERS!

Swing your left foot NORTH
Brush your right foot EAST
Then we'll grapevine SOUTH
And we'll two-step WEST

'Cause the weathervane points to
.....THE LARIATS.....

Peter Howell School
April 13, 1954

Your weathermen -
Jack & Helen

NOTE: April 27 meeting will be canceled,
so you can attend the FESTIVAL OF ARTS SQUARE DANCE



And of course,
we used the familiar, ubiquitous "pome."
It seems like the more strained the rhyme,
and the vaguer the rhythm,
the more effective the card!
(I hate to think the Roundancers
felt a kindred spirit in the "strain"
and "vagueness"!)

Hi, Roundancers! (Intermediate & Advanced)

The music will fetch-ya,
The rhythm will get-cha
And they will surely set-ya
Right on your dancing feet -
I BET-CHA!

ROUNDELAIRES

De Luxe Trailer Park Tuesday
219 W. Plata St. Mar. 2, 1954



On occasion, we tried to be helpful . . .
(This is help?)

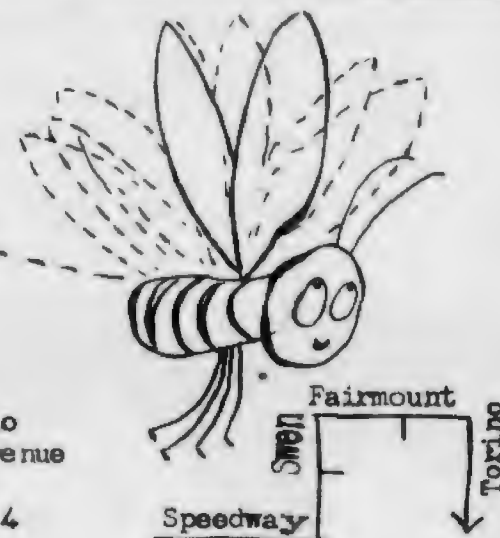
HI, ROUNDELAIRES!

May we
put this
in your
bonnet?

Buzz around to our new

Bee-hive - Hy Resnick's Patio
1301 N. Torino Avenue

Be seeing ya - Tuesday, May 4



But we could be dignified, when we chose!

ANY WAY YOU LOOK AT IT.....

THE ROUNDELAIRES
1301 N. Torino

Tuesday
June 1

Jack Weasner
Helen Wiegink

ROUNDCING IS FUN.....

ROUNDCING IS FUN.....

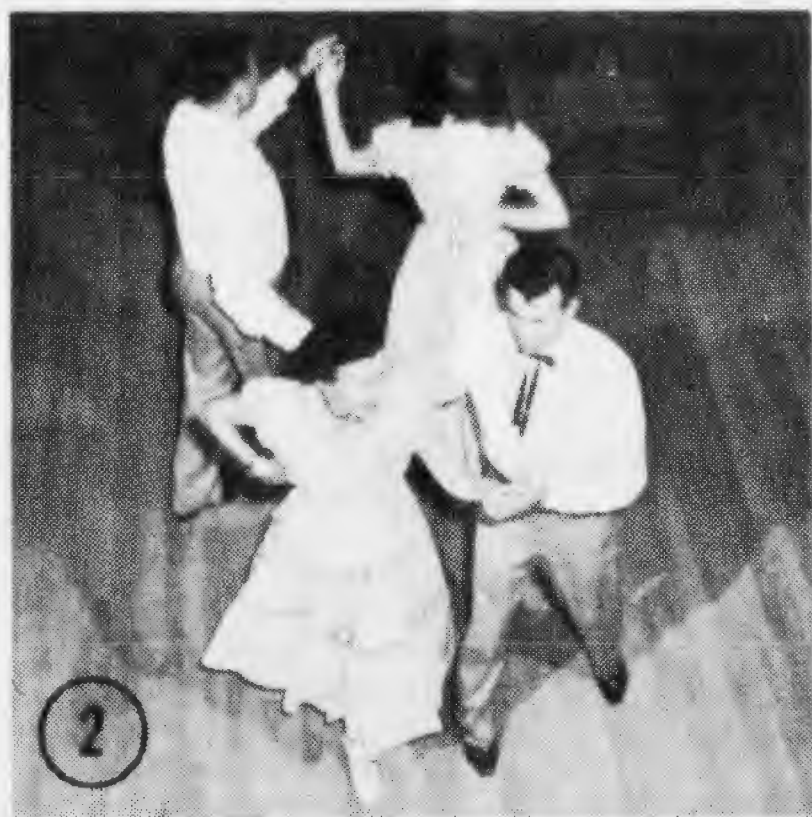
.....LI LV KOOT NOX IVM INV

We are often asked,
"Where do you get all your ideas?" and
"What will you do when you run out of ideas?"
Actually I don't know the answer to
either question,
but I do know this—
that when we run out of ideas for cards,
we'll probably be out of ideas for teaching,
and ideas for dancing—
in other words, we'll just be "out!"
But in the meantime,
why don't you join us . . .
why don't you
GET YOUR 2-CENTS WORTH?

STYLE. HERE ARE SOME GLIMPSES OF THE PASS THROUGH FAMILY

FEW of the basic figures get more use today than the three patterns shown here. Area differences play a large part in the various interpretations. For instance: in some areas, hands do not touch at all in a right and left through, while in other areas the right hand touch only is omitted. Interpretations of the "Cross Trail" and "Trail on Through" patterns may differ, also. Only the fundamental idea is shown here.

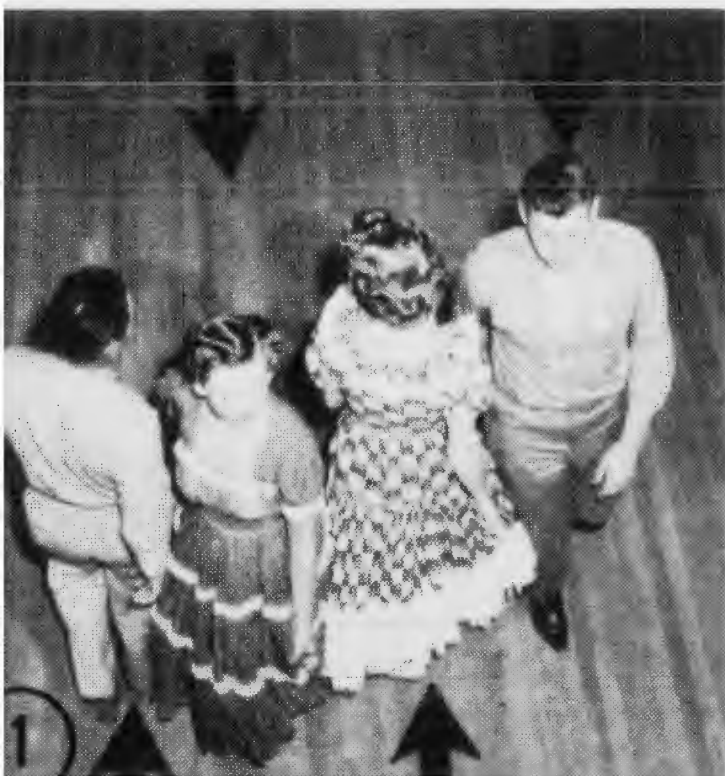
RIGHT AND LEFT THROUGH: Couples advance towards each other. 1. Give a right hand to opposite. 2. Couples go through, give left hand to partner. 3. Courtesy turn to place.



PASS THROUGH: Couples advance, not touching hands. 1. Each individual passes right shoulders with opposite. 2. Faces out to follow next call. 3. And turns individually in place.



CROSS TRAIL THROUGH: Individuals pass through. 1. Lady turns left, man turns right. 2. Lady goes in front of man. 3. Moves CCW (passing opposite man and partner again) until home position is reached.





HARRY VINCENT

A RAPIDLY rising star on the square dance horizon is likeable Harry Vincent who calls Miles City, Montana, his home. It was just two and a half years ago that his pretty wife, Patsy, grabbed him by an ear and led him to what he thought would be the humiliating experience of a beginners' class in square dancing.

After just six lessons, four brave couples, including the Vincents, took off for the Cowtown Hoedown in Sheridan, Wyoming. During the trip, the others found that Harry could spiel off the calls, so they advised him to try calling. His job required a lot of traveling, about 1000 miles a month, and he was able to practice a lot while driving alone. His job also required one night a week away from home in a little town, so he organized a square dance class there. His popularity spread rapidly and he has been called on to organize clubs and classes in Glendive, Baker, Terry, and in Miles City. He is reaching a total of some 1200 people weekly. He feels like a proud papa about all the new square dancers he has delivered into the world.

Harry's great popularity stems from the fact that he carries his remarkable teaching ability right thru in his calls, and his clear voice and rhythmic phrasing make dancing as easy as a walk-thru. His first thought is always that his responsibility is to provide an entertaining evening for the dancers, whether it is a club or a class.

The SQUARE OF THE MONTH

MILES CITY ROLLAWAY

Original Call by Harry Vincent

Music: Any good hoedown.

**First and third you bow and swing,
Go round and round with the pretty little thing,
Then split at the center and head for the side,
And circle four and circle wide.**

Gent #1 goes to couple #4, there he meets lady #3 and they circle four. Lady #1 meets gent #3 at couple #2 and they circle four. Both couples circle half way round 'til the active couple is on the inside of the square again.

**Now the ladies chain and don't be slow,
Then buckle up four and around you go,
And break it all up with a docey do.**

After chaining, the gents turn the ladies around and they circle four again, going all the way around 'til the active gents are nearest their home positions, then they do a regular western docey do.

**Its a docey do, but not too far,
Gents to the center like an allemande thar.
And you back up boys, like an old boxcar.**

At end of docey do, take partner's left arm, and gents go into a right hand star.

**You shoot that star with a right to that girl,
Its a wagon wheel and you give her a whirl,
Then you roll that wagon 'round the world.
Now stretch it out wide, and the ladies duck under**

Reverse that star and you go like thunder

Ladies duck under gent's right arm and go into a right hand star.

**The ladies roll left with a half sashay,
The gentlemen star in the same old way.
Now stretch it out wide and don't be slow,
The ladies duck under for a do paso**

Ladies duck under gents left arm to gent behind, original corner, and take his left for a do paso.

**It's all the way around on a heel and a toe,
Then corner right with a right hand around
Partner left, go all the way around and
Gents star right across the town,
To the opposite lady with the left hand around,
A right to the corner and pull her on by,
Then swing that next girl high and dry.
Then allemande left the corner maid,
And a right back home for a promenade.**

Promenade home with original corner lady.

SAN DIEGO'S FIRST LADY

OF SQUARES AND ROUNDS

MUCH of the success and expansiveness of the square dance activity in San Diego, California, is due to the interest, enthusiasm, cooperation, and intensified hard work of Maria Fielding, whose official title reads Specialist Supervisor in Charge of Social Activities for the City Park and Recreation Department. The title covers a multitude of services to square dancing, and we want you all to get better acquainted with the lady.

Maria was born in Denver, Colorado, and started her dancing career there. She started ballet lessons when she was eight and has never lost her love of dancing. When she was eleven she moved to Los Angeles and continued her studies with Ernest Belcher. At fifteen she was so proficient in her work that Mr. Belcher hired her as a teacher and she continued to teach for him for nine years.

She then moved to Colorado Springs and, as an associate professor in the Fine Arts Department, taught dancing at Colorado College for six years. It was in Colorado Springs that she became imbued with square dance enthusiasm. Fort Worth, Texas, was her next stop and there she taught ballet dancing for Texas Christian and Our Lady of Victory Colleges for four years.

In 1942, Maria came to San Diego and obtained employment with the City Park and Recreation Department as a playground director and dance specialist. In 1945 the city hired Jimmie Clossin of El Paso, Texas, to conduct a five-day Square Dance Institute and told Maria it was up to her to provide the prospective dancers and the publicity. She did

Maria and a planning committee for a San Diego dance affair.

Maria
Fielding.



such a job that two shifts were necessary at the Institute. Six hundred people, a large number of them school teachers, enjoyed this Institute and many of them are still enjoying square dancing. As soon as the Institute was over, Maria began teaching square and basic round dancing.

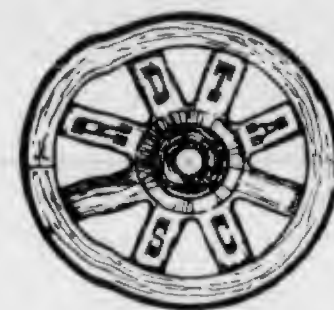
During the past nine years she has taught many of San Diego's now top callers to dance. About six thousand people of all ages have become square dance fans by attending Maria's classes during this period.

She now teaches square dancing two nights each week and round dancing two nights. Her classes consist of fourteen squares of freshman dancers and ten squares of intermediate dancers, eighty couples of intermediate round dancers and forty couples of advanced round dancers. This is, of course, in addition to the hundreds of children in her daytime ballet, tap, and ballroom classes. She works twelve to fourteen hours every day and evening except Friday, when she takes the night off.

Maria somehow finds time to travel to Los Angeles each month to attend meetings of the Round Dance Teachers' Association, of which she is a member. She is also a member of the San Diego Callers' Association and Treasurer for the Square Dance Association of San Diego County. She, with the rest of the City of San Diego, is looking forward also to San Diego's chance to entertain the square dancers of the nation for the National Convention in 1956.

Maria Fielding is truly San Diego's First Lady in Square and Round Dancing and has love and respect for everyone connected with this grand recreational activity.





JEANNINE

By Doc and Winifred Alumbaugh, Arcadia, Calif.

Record: "Jeannine," Windsor 7608.

Position: Semi-closed, facing LOD.

Footwork: Opposite throughout. Directions for M.

Measures

PART A

- 1-2 Balance: Step Forward, Touch, —; Back, Touch, —;**
Step fwd L on LOD (ct 1), touch R by L (ct 2, hold ct 3); Step bwd R, touch L by R.
- 3-4 Reverse: Turn the Lady; Back, Swing, —;**
Dropping M's R, W's L arms, M steps fwd L in LOD (ct 1), closed R to L (ct 3—canter rhythm); steps L again in LOD, turns $\frac{1}{2}$ R to face RLOD, and swings R fwd. At same time, he turns W $\frac{1}{2}$ R face with his L hand, she stepping fwd R (ct 1), closing L and turning $\frac{1}{2}$ R face to RLOD (ct 3); stepping bwd R in LOD and swinging L fwd. Join crossed arms in front.
- 5-8 Balance: Forward, Touch, —; Back, Touch, —; Reverse: Turn the Lady; Back, Swing, —;**
Repeat meas 1-4 moving in RLOD and turning W $\frac{1}{2}$ L to face LOD.

PART B

- 9-10 Face: Apart, Touch, —; To Banjo, Touch, —;**
Face partner, M's back to center, step bwd L, touch R by L, (W bwd twd wall); step fwd R twd partner and take banjo pos (R hips adjacent), touch L by R.
- 11-12 Walk: Around, 2, 3; 4, Touch, —;**
Walking fwd 4 steps, make 1 complete CW turn around partner—M steps L, R, L, R, touches L by R, and holds.
- 13-16 Balance: Apart, Touch, —; To Banjo, Touch, —; Walk: Around, 2, 3; 4, Touch, —;**
Repeat meas 9-12 ending in semi-closed pos both facing LOD.

PART C

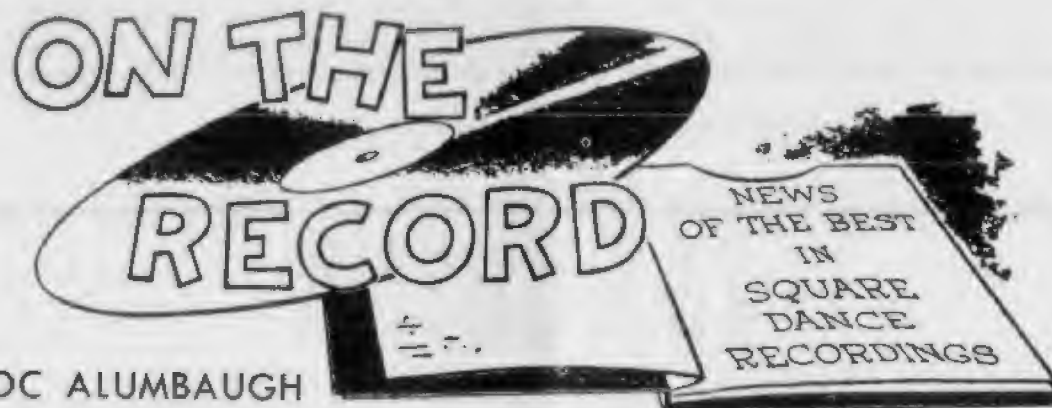
- 17-20 Forward: Step, Swing, —; Step, Swing, —; Turn Away: 1, 2, 3; 4, Touch, —;**
Step fwd L, swing R fwd; step fwd R, swing L fwd; drop hands and make 1 complete turn away from partner back to pos (M to L, W to R) stepping L, R, L, R, touch L, hold.
- 21-24 Forward: Step, Swing, —; Step, Swing, —; Turn Away: 1, 2, 3; Together, Touch, —;**
Repeat meas 17-20 but maneuver to end in closed pos, M facing LOD.

PART D

- 25-28 Balance: Forward, Touch, —; Back, Touch, —; Walk, 2, 3; 4, Touch, —;**
Step fwd L in LOD (W bwd R), touch R by L, hold. Step bwd R, touch L by R, hold. Walk 4 steps fwd in LOD—L, R, L, R, touch L, hold.
- 29-32 Balance: Forward, Touch, —; Back, Touch, —; Walk and Twirl; Start Again;**
M repeats meas 25-28, but on walking steps he twirls W $1\frac{1}{2}$ times R face—she steps bwd R, bwd L and begins R face turn, steps R, L, R, L to complete turn and takes semi-closed pos both facing LOD.
Repeat whole dance for a total of 4 times.



DOC ALUMBAUGH



LIKE many another birth, that of Windsor Records was wholly accidental and not at all planned. Early in 1950, Doc Alumbaugh felt the need of supplemental learning material for home use by members of his huge square dance classes in Arcadia and Monrovia, California. The demand for classes was so great at that time, and time and facilities so inadequate, that it was necessary for him to break up beginner and intermediate classes into two and three groups. Meetings were held every second week and dancers forgot material during that time. Doc thought that recordings which had elementary and secondary steps and figures called on them would serve a useful purpose for home practice. Accordingly, he made the Beginner and Intermediate Square Dance Practice records and offered them to class members. They were immediately popular and very soon other callers, teachers, and schools wanted them for like use.

Along about this time several singing calls came into popularity such as Alabama Jubilee, McNamara's Band, etc. Records weren't available for these tunes so Doc decided to record them, more for his personal use than for general release, but, again, other callers and many dancers wanted the records. The first thing he knew, Doc was head over allemande in the record business.

Several months before starting the Windsor Co. Doc had "retired" from a busy career in the business management field and looked forward to a more relaxed way of living by calling just a few times a week. In retrospect, he says now that he's never worked so hard in his life as he has since he "retired" and con-

stantly threatens to go back to work again so he can get some rest.

The name "Windsor" was selected as it is a family name and Doc started the business in his garage, doing all the production, shipping and selling himself. The firm now occupies a rather large building and owns its own pressing, printing, processing, and warehousing facilities. Some 35 distributors service hundreds of record dealers in all parts of the United States and Canada. From an extremely humble start, Windsor has now gained top position in the square and round dance recording field, and Doc says that the responsibility of the position has made him lose a lot of hair.

In 1951 Bruce Johnson of Santa Barbara, was put under contract and has since grown to be one of the nation's favorite recording callers. Later additions to the Windsor calling staff are Don Armstrong of Tampa, Florida, and Robby Robertson of Seattle, Wash., both of whom are growing steadily in stature.

The recording business is shot thru with many happy surprises, along with the disappointments. For example, Windsor's "All-American Promenade" was recorded on the spur of the moment, merely to have a backing side to "Waltz of the Bells" and without any idea of a dance to go to the tune. In order to meet a pending release date, Doc and his wife, Winnie, quickly threw together a dance routine to "All-American Promenade" and, apparently by pure chance, the dance immediately made a hit and is still a great favorite in many sections. On the other hand, months of careful choreography went into the steps for Windsor's "Jeannine," yet it never attained any great degree of acceptance.

The record-buying public is becoming much more selective in its purchases than it was a few years ago. There is a larger selection to choose from and dancers and callers won't accept "just anything." The race for good material, high quality, and popular dances is fully as fast and furious in the square and round dance recording field as it is in popular music circles. From where Windsor sits, the future looks good.

BRUCE JOHNSON

DON ARMSTRONG



LET 'ER GO

By Jim York, Mill Valley, Calif.

First and third bow and swing

Go promenade just half the ring

Right and left home—don't get lost

1st and 3rd do a right and left thru.

Same two ladies chain across

1st and 3rd ladies chain.

Face in the middle and pass through

Split the ring—go round two

Box the gnat at your own back door

Back right out to lines of four

1st and 3rd pass through and walk around the side couples back to home. Meet new partner, #1 man with #3 lady, #3 man with #1 lady, and box the gnat. Release hands and back up to lines of four with side couples. Two ladies and two men are standing together in each line of four.

Forward eight and back with you

Star by the right with the opposite two

Two lines of four go forward and back, then the two men in each line star by the right with the two ladies across from them. Turn the two four hand stars once around.

Gals star left when you come down

Gents promenade outside the town

Four ladies move into left hand star in center of set while the gents continue in a clockwise promenade around the outside.

If you had a new gal, just let 'er go

Turn mother with the right—a full turn, Joe

Gents will pass original partner immediately after start of promenade. Pass her by and turn her with a right hand around the next time you meet.

(Author's note: No problem here. The first time you meet the caller is yapping it up about "If you had a new gal, etc.")

Put her in behind— a right hand star

Walk along now, but not too far

Girls are behind their partners in an eight hand, right hand star.

Gals reach back with the old left hand

Allemande left and a right and left grand.



THE
JUNE CLASS,
1954

Sets in Order Summer Institute

ASILOMAR - 1954 - "BEST YET!"

FOUR wonderful years of Sets in Order Summer Institutes are now relegated to memory. Each one of the seven sessions held thus far have been filled with friendships, fun and square dancing knowledge. Each year seems to surpass the last in the list of successful accomplishments.

Capacity attendance at both the June and August sessions this year included participants from 25 states and 3 provinces of Canada. What did folks do? Here's an average run-down of either one of the 5-day periods:

19 hours of daytime square dancing (and instruction); 9 hours of round dance instruction; 6 hours of caller sessions; 3 hours of special round dance leader sessions; 15 hours of evening party dances; 4 hours of planned after parties; 5 hours of Community Singing and Fireside Fun; And, of course, *Lots of Free Time!*

Actually, almost 11 hours a day were left entirely unscheduled and during this time participants could take long walks, brisk swims, or even, if they wished, could use the time to eat and sleep!

Additional highlights were the expansion of the staff to include Bea Binns (June) and Bob and Babs Ruff (August) as Recreation Directors for the more than 70 youngsters who attended with their parents.

Next Year—Of course there will be another Asilomar! Two sessions, as usual.

THE DATES: June 27 to July 2, 1955—and—July 31 to August 5, 1955.

Ask your boss for your vacation in plenty of time. We'll be looking for **YOU!**

THE
AUGUST CLASS,
1954



Sets in Order Summer Institute

RAGGING THE CALL

Arranged by Joe Lewis

Record: Intro JL-6-A—Instrumental without calls.

A

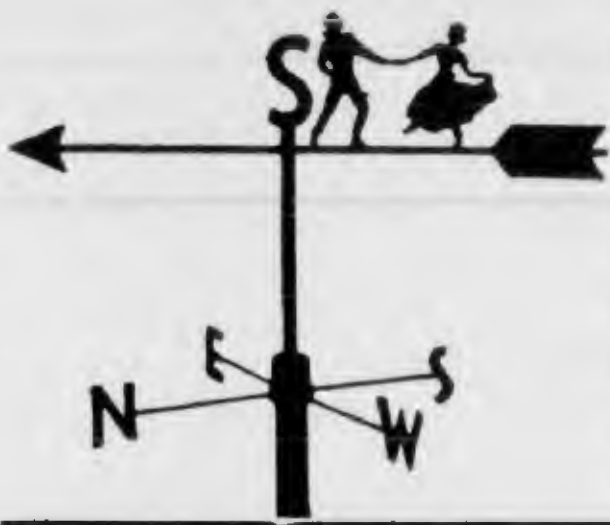
Allemande left, then turn a right with your own
And let the ladies left hand star
You meet your own with a right, you might turn twice around
Then allemande left a grand old right and left around
Yes you right and left around the ring until you see your maid
Swing her round and round and then you—promenade
You've gotta take her dancing to a square dance call
Or she won't let you take her dancing at all

B

Head couples separate you travel halfway round
Now swing your ladies round and round
Head couples cross-trail through, now corners right hand round
Pass your own and turn the next a left hand round and round
The gents star in the center it's around to home you go
Partner left and corner right an old do si do
Now promenade her round that square dance hall
Don't you know she likes a rag time call
Repeat B for side couples.

C

Docey round that corner gai
And swing your honey round and round
Head couples separate travel round the bend (halfway)
When you meet you swing her round and round again
Number 1 you split the the ring and four in line you stand
Split 3 and form a line.
The line goes down the middle, center arch, ends dive in
Separate and circle three. Hey for crying out loud
No. 1 gent with No. 2 couple, No. 1 lady with No. 4 couple.
Shoot us home to swing 'cause three's a crowd
Side couples arch and shoot lead dancers home.
Repeat C for side couples.
Repeat A.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Wisconsin

The Square Dance Assn. of Wisconsin scheduled its meeting and jamboree at Schofield for July 25th. This was under the sponsorship of the Wausau-Marathon clubs. Workshops were held from 10:30 to 12 noon; dinner 12 to 1 P.M.; business meeting from 1 to 2 P.M.; and the Jamboree from 2 to 5 P.M. All events were held at the D. C. Everest High School.

Howie and Hildegard Bernard, of Fiddle and Squares in Milwaukee, have put out a pamphlet called "Square Dancing Is Easy and Great Fun," containing a brief explanation of 14 fundamentals of square dancing plus 24 round dance terms explained. This is most informative and may be had for FREE by writing Fiddle and Squares at 2911-A N. 5th St., Milwaukee 12.

Illinois

The Palmar Squares of Chicago elected as new officers on June 1st, Lou Phillips, Bob Rottmann, Marge Schulze, Dorothy Nichols. Club callers are Tom Cravens, Bob Rottmann, and Lou Phillips.

A Federation on the dancer level for Southern Illinois is now in the idea stage. Purpose of such an organization will be to improve square dancing thru increased co-operation, schedule dances so that they will not conflict with dances in neighboring towns and thus permit more visiting back and forth as well as larger dances.

At the June meeting of the Chicago Area Callers' Association, Hedy Bruske was chosen as Recording Secretary and Mac McKinney to be Treasurer. Due to hot weather, vacations, etc., cancellation of July and August meetings was discussed. However, after hearing about the generous offer of Mrs. Way Phillips to use her Sunbonnet Farm, it was decided to hold a combination picnic-very-brief-business-meeting-"fun"-dance for those two months. The Association has, to date, 127 callers as members.

Texas

South Texas Square Dance Assn. held a dance on the breezy T-Head in Corpus Christi on July 31. Besides a number of the local callers there were Manning Smith, Nathan Hale, Jim Brower, Burman Black, Lew Torrance, Jack Gant, Martha and Jim Bybee, Sadie Carter and Murry LeSturgeon. Jim Brower brought his exhibition square from Texarkana and the Smiths and Gants presented exhibitions.

The Houston Square Dance Council held a free outdoor dance each month this summer on parking lots along the main thoroughfares. The August dance was MC'd by non-calling dancers and the callers were selected by a committee of non-calling dancers.

Oklahoma

Roundups, under this state's crackerjack system of districts, are a popular pastime in Oklahoma. The Northeast District will hold its next one at Lake Carl Blackwell in September, per Prez Phil Whitaker. The Central District Conclave was held at the same spot in the late spring. Howard Thornton is new Prez of this district. All districts co-operate for the State Festival, the eighth annual one being planned for November 13, in Oklahoma City's newly air-conditioned Municipal Auditorium.

New York

An installation dinner and dance was held by the Long Island Square Dance Callers' Assn. on Sunday, June 13, to induct the following newly elected officers: Joe Rechter, President; Don Bengenau, Secretary, Joe Maybrown, Treas., and Bill Kattke, Recording Secretary. Bill Henricksen was voted in as a new member of the Board of Trustees. Ed Durlacher, back from his winter travels, brought as his guest a Miss Lu of Hong Kong, who showed movies of some of the work being done with children in her part of the world. It was a gay, relaxing evening and a wonderful wind-up of the organization's business for the summer.

Washington

Club Sashay of Bremerton has a membership of 45 dancing couples, and recently celebrated their 4th birthday with a Green Anniversary Dance. The Club is a volunteer organization, with callers within the club and promotional committees to keep things going. They have sponsored three Beginners' Classes, conducted several open dances, held a Style Show by Dorothy Sheik and had a Summer Picnic at Lofall Park. Their March of Dimes Benefit dance netted \$200.00. This is a really active group.

The Golden 49'ers of Goldendale, with Chuck Whyte as MC had a very successful party on May 29, with approximately 150 dancers present, including some from Toppenish, Grandview, Sunnyside, Tacoma, Roosevelt, Yakima, Stevenson and Goldendale in Washington plus more from Tygh Valley, The Dalles, Moro, Grass Valley, Portland, Vancouver, Amboy, and Klamath Falls, Oregon. The highlight of the evening was the presentation of a gift from the local club to Loren and Zella Dayton who have never missed a meeting since the club was formed three years ago.

Square dancing in Cowlitz County is really growing, with nine active clubs, 30 or more callers, and 30 square dancers. None of the clubs are caller-operated. Some have a regular MC while others have a different committee to manage the entire dance. Every dance is gala, with 8 or 10 callers, stunts, skits and refreshments.

Missouri

The (Jiggers) SMS Promenaders dance team that danced at the National Convention in Dallas appeared on Ted Mack's Amateur Hour TV show July 24. They were accompanied to New York by their caller-instructor, L. D. Keller. The dancers are from the Southwest Missouri State College in Springfield. Maybe some of you caught the show.

Missouri dancers are slowly coming to after their sticky summer with plans to dance again in the more clement (for dancing, anyway) winter season. The Rangers, a club of 90 to 100 couples, will start September 17 with the Blue Ridge Mountain Boys' music and George Mangiaracina as caller. This Kansas City club is now in its 4th year and new officers are the Jess Childers, Geo. Ruchers, Wayne Beerys, and Bill Loves. Club motto: No Strangers in the Rangers.

Michigan

Detroit's Swing 'Em in Gingham Club, with Art Carty "on the beam" finished their regular season with a "Circus Party," the big gym being decorated in keeping with this theme. The club's annual picnic and dance was held at the Carty home on July 17. At the Grosse Pointe Silver Spurs' dinner-dance on June 4, Dick Larwin and Chet Myles were elected to handle the club's operation for the coming year. Sets in Order (!??!) Club held their dinner-dance on June 18, and the Rondeliers' dined and danced at the Whittier Hotel on June 8. The club's fine leaders, Na and Jack Stapleton, were presented with luggage as an expression of appreciation for their fine work in teaching rounds.

Massachusetts

At the annual meeting of the Old Colony Callers and Teachers' Assn. at Ponkapoag on June 13, Dick Keithe was elected President and Dorothy Kenyon continued as Secretary-Treasurer. Regular number of meetings is increased to six each season, with special meetings for visiting callers. The Association went on record as opposed to the operation of public square dances on Sundays; is continuing plans for a regional meeting of callers from New England and New York; voted to sponsor a flyer for distribution at the Brockton Fair, listing square dance classes; and voted to co-operate in all possible ways to assist educational TV with square dance programs.

Colorado

Frank Lane, from Chanute, Kansas, is doing a splendid bit of missionary work with the tourists in Estes Park. He instructs and calls five nights per week at the different lodges and hotels in the park and no doubt many of the folks who are sampling square dancing for the first time will take home new interest in learning more about it.

These happy swingers are pictured at the Cadillac Hotel, Miami Beach, in early summer, when a "Square Dance Week-End" was held there. Don Armstrong, of Tampa, was guest caller, and some 350 dancers enjoyed dancing in the ocean breezes.



ANNIVERSARY PROGRESSIVE TWO-STEP

(Short and Bonnicksen from England)

Record: "Eva Three Step" (Parlophone); "Progressive Two-Step" (London) or Lloyd Shaw X61 to be released soon.

Musical Intro. 4 meas. Speed up record slightly.

Starting Position: Facing (M faces partner and wall—both hands joined). Directions are for the man; woman uses opposite.

1-4 Apart, 2; 3. Point; Forward, 2; 3, Join Hands;

Both step bwd—M steps L, R, L, points R (some prefer a touch with a slight bow). Both step fwd—M with R, L, R, point L as M moves diag to R finishing "Alamo Style" in complete circle M facing out holding partner L to L and W originally on his right side with his R hand.

5-8 Pas De Bas Left; Pas De Bas Right; Left Hand Swing; Take Hands Again;

Both do Pas de Bas CCW then CW (a light leap on L, step briefly on R in front of L toe, step L in place—repeating in opposite direction with opposite footwork). A "two-step" will do. Release R hands and retaining L, walk CCW half-way around partner so that M faces center resuming "Alamo Style" circle with M holding R hands with W now on his R. This turn is done in four steps—L, R; L, R close;

9-12 Pas De Bas Left; Pas De Bas Right; Box Gnat, Girls Twirl; and Close;

Pas de Bas CW then CCW as above. Release L hands, walk $\frac{1}{2}$ CW, M with L, R, L, R as W twirls slowly in four steps R, L, R, L, $\frac{1}{2}$ CCW under man's R arm ending with M facing this new partner and the wall in closed position. (Orig. inst. called for no twirl—just the swing and change of position.)

13-16 Step, Close; Step, Close; Turn, Step/Step; Turn, Step/Step;

Step L to side along LOD CW, close R to L and repeat same. One complete CW turn using footwork similar to Viennese Waltz turn. W steps fwd R between M feet as he starts his turn stepping LOD with L heel lead pivoting sharply around W on the 1st ct. Two quick steps in place follow. Then W does the turning pivot as the M steps fwd between her feet with the two quick steps following. Same general maneuver as the typical American wo-step turn but with the English accent of Viennese Waltz. A complete turn is made in the two meas, partners are in original position and immediately separate backing away or apart to re-start at meas 1.

Note: Progression is with M moving fwd CCW one place on each sequence.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

SEPTEMBER, 1954

Keep it up. Your contributions to THE WORKSHOP are a help to many callers all over the country. What may seem very ordinary to you may be the exact answer to someone else's needs. So dig out those patterns you've worked up and send them along.

CENTERS TURN OUT

By Chip Henderson, Oceanside, N.Y.

1st and 3rd bow and swing
Go forward up and back to the ring
Forward again and right and left thru
Turn right around and cross trail thru
Around just one and stand in line
Go forward eight and back in time
Forward again and pass thru
Centers turn out, that's all you do
Walk right around and form new lines

Centers separate and walk around to form new lines along the head positions. People on ends of each line act as pivot.

Go forward eight and back in time
Right and left thru across the set
Turn 'em around, you're not thru yet
It's forward eight and eight fall back
Pass right thru across the track
Centers turn out, don't look back
Form new lines when you get thru
Go forward eight and back with you
Then pass thru and join hands again
Ends turn in and everybody swing

Original partner to home position.

THE DIAMOND SQUARE

By Jerry L. Helt, Cincinnati, Ohio

Head two gents with corner Janes
Go forward up and back again
Forward again
The right hand lady right hand around
Partners all with a left hand around

Just a version of Arkansas Traveler.

Same people star right in the middle of town
One and three gents with original corner ladies in a right hand star with corner ladies in front.

Go once around and pass your pet
Arkie Allemande with the old left hand
A right to your partner go right and left grand
In the Arkie Allemande you pass your partner. The first and third gents are facing two and four gents. Ladies do the same. Two gents and two ladies do allemande left which puts two and four couples in a reverse right and left grand but first and third are going the right way.

Right and left grand go around the track
Now two and four turn right back
The right way 'round in a right and left grand
You meet your partner, take her by the hand
Promenade home to the rhythm of the band.
Repeat for sides and reverse head couples.

THE ONE WHO ISN'T THERE

By Dan and Madeline Allen, Larkspur, Calif.

First and third bow and swing
Go forward up and back again
Pass right through and around just one
Go down the center and have a little fun
Sides fall in behind that pair
Go around the one who isn't there
The heads go home and make an arch
The sides duck through and around you march
Cross trail through to a left allemande
And walk right into a right and left grand.

SWING RIGHT THAR

By Hazel Stitt

Introduction

All join hands and circle to the left
Circle left go all the way round
Swing and whirl when you come down
Promenade eight around the town.

Figure

1 and 3 you balance and swing
Do-wi around the corner of the ring
Meet in the center and swing right thar
Form two lines across the square

No. 1 man takes his corner lady's right hand in his left and pulls her back in line. No. 1 lady takes her corner man's left hand by her right and pulls him in line, making a line of 4. No. 3 couple pull their corners to their sides.

Back up eight and there you go
The four gents loop with a do-si-do

May be changed to ladies' do-si-do.

The center four form a right hand star
Head couples form the star.

Side four stay just where you are
Now claim the one that was by your side
And make that star just twice as wide
Now break and swing
Allemande left just one
And promenade the girl you just swung.
2 and 4 balance and swing, etc.

They pull their corners back with them.

3 and 1 etc. line forms with head couples
4 and 2 etc. line forms with side.

In place of the allemande left just one, a grand right and left may be used or allemande left but not too far, right and left and form a star, etc.

BOX THE GNAT AND SWING

By Mel Giles, Albany, Ore.

1st and 3rd you half sashay
It's up to the center and back that way
Forward again and box the gnat

Box the gnat with opposite lady keeping her
as new partner.

Now swing the one you're looking at
You swing her high you swing her low
You swing her around and around you go.
Face the sides and circle half
It's inside high the outside low

Two ladies chain back to original partner.

Two ladies chain across you go
Two ladies chain and don't be slow
It's a left hand star with the center four
Now the center four do a left hand star
Back by the right but not too far
It's corners all with the left hand around
Your partner right go all the way around
To the right hand lady like a allemande thar
And you back 'em up boys in a right hand star
You back 'em up boys but not too far
Shoot that star with a left hand swing
The gents star right across the ring
To the opposite gal for a do-paso
It's partners left corners around partners left
To a roll promenade and you walk back home
with this new maid
Right back home with the pretty little thing
When you get home you stop and swing
Every body gonna swing and whirl
Around and around with the pretty little girl
Corner lady becomes new partner.
Repeat for heads then twice for sides.

STANTON CAPER

By Harry Mann, Castro Valley, Calif.

1st and 3rd bow and swing
Forward up and back to the ring
A right to the opposite, box the gnat
Box the flea the other way back
Star by the left on the inside track
A left hand star, but not too far
Go around your corner and crowd right in
Line up four and you're gone again

Retain left hand hold after the box the flea
and go into left hand star to active couples
corner, break star and go around and behind
their corners and crowd in between to line
up four on the sides.

Forward eight and eight fall back
Arch in the middle and the ends turn in
Around they go from where they're at
A right to the opposite and box the gnat
Box the flea the other way back

The ends, side couples, turn in thru arch, then
separate and go around behind their corners
and meet opposites at head positions to box
the gnat and flea.

Star by the left on the inside track
A left hand star and there you are
Go around your corner and crowd right in
Line up four and you're gone again
Forward eight and back again

Arch in the middle and the ends turn in
Around you go from where you're at
A right to your partner and box the gnat

Head couples are now with their own partner.
Corners all a left allemande, etc.

CANBY TWO-STEP

By Betty and L. G. Helweg, Portland, Ore.

Record: "High Rockin' Swing"—Victor #20-5181.

Formation: Closed pos M's back to center, foot-
ing opposite.

Introduction: One measure, start dance on sec-
ond note of music.

(Two counts per measure.)

Measures

PART A

1-4 Balance Back, —; Balance Fwd, —; Bal-
ance Back, —; Balance Forward, —;
Closed pos M's back to center; balance
back on L; fwd on R; back on L; fwd on
R.

5-8 Side, Behind; Side, Touch; Side, Behind;
Side, Touch;

Closed pos, grapevine L (LOD), grape-
vine R (RLOD).

9-12 Two-step, 2; 3, 4.

Closed pos. Four two-steps turning CW
and progressing LOD.

13-16 Pivot, 2; 3, 4; Twirl, 2; 3, 4.

One CW pivot with four steps, then twirl
W four counts.

PART B

1-4 Face to Face; Back to Back; Face to Face;
Back to Back.

Open pos. Four two-steps LOD, swing-
ing joined hands back then forward.

5-8 Side, Behind; Side, Touch; Side, Behind;
Side, Touch.

Grapevine away from partner (M twd
center) then grapevine together.

9-16 Face to Face; Back to Back; Face to Face;
Back to Back; Side, Behind; Side Touch;
Side, Behind; Side, Touch.

Repeat meas 1-8. Part B.

SEQUENCE:

Part A, A, B, A, A, A, B, A.

Note: Music will tell you when to change
sequence.

? ? ? ?

By Robby Robertson, Seattle, Wash.

As Called by Lloyd Lewis, Portland, Ore.

First and third do a right and left thru

Turn 'em around like you always do

First and third cross trail thru

Pass thru and the W crosses in front of M
going to the left and M goes to the right.

Split the ring go around just one

Line four on the side

Heads go behind corner and stand beside
corner on opposite side in line of four. Heads
now have opposite on left and corner on right.

Forward eight and back with you

Forward again with a right and left thru

Do a right and left back on the same old track

Turn the gals to a Texas Star

Walk along forward not too far

From the right and left thru the M puts his
left hand in the center, keeping right arm
around girl's waist.

Gents back out with a full turn around

Circle up eight as you come around

Into the center and back you go

Break that ring with a do paso

Partner by the left corner right

Partner left and all the way around

To the right hand lady, right and left grand

Original partner.

A LETTER TO CALLERS & TEACHERS



Mel Erickson, one of the callers for the Worthington Turkey Trotters.

New Life for Minnesota Club

All of today's square dances
Have their place in this

SQUARE DANCE FAMILY ALBUM

THE list of today's square dances continues to grow, until some callers boast collections well over the five and six hundred mark. So far to date more than 300 have been printed in the accumulated pages of the regular issues of *Sets in Order* and *The Workshop*.

During a regular evening of calling at the big festivals lasting for four and five hours, some 20 or 30 different square dances are about

to the next couple, executes the same pattern, then moves on to the last couple to repeat as before.

The old time single visiting dance would carry each couple through the same figure until the dance had been done twelve times. The first chance to ease the boredom was the first

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For Your SQUARE DANCE CLUB

THERE'S no single job in any square dance club that requires more responsibility or carries with it a smaller amount of glamour than does the task of being Treasurer.

The very fact that

a period of a year's meetings so time the group gets together, either three couples have their turn. These couples, let us say, each \$10.00, which would be sufficient of the expenses of the group evening. After this party is "stess couples" are then shut out of the list and are allowed subsequent meetings with payments until their names get to the top.

The voluntary contribution works successfully in the tradition has firmly established responsibility of each in that way does not leave individual holding the bag, and it is most important activity of the club, the cost well within range.

In addition to the payments there are many more, on at this time. (I) ed in any way to of local, state or gov to play a tremendous financial responsibility particular group problem in a novel re invited to pass others by address Order, 462 N. Robertson Divis., 48, California.

This is September. This month, all of us who call and teach American Squares and Rounds are laying out our plans for new classes and a new start for our clubs, open groups, and workshops. It's a good time to stop and think . . .

"JUST HOW IMPORTANT IS SQUARE DANCING TO YOU?"

Is it just this crop of 1954 dancers you are interested in — or are you concerned about the whole future of our SQUARE DANCING picture for the next 5— 10— or 25 years?

Permanent square dancers are so important to our whole movement and permanent square dancers need lots of care and attention. "How," your dancers will ask you, "do we form a new club?" "How can we have more party fun?" . . . "What are some ideas for invitations?" And "How can we dress more attractively for our dancing?"

(Continued on page 16E)

FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

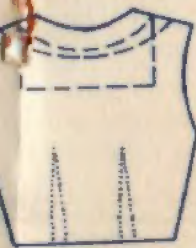
Square dancing is certainly very much alive here in Washington, D. C. After coming from California and reporting for duty with the Navy, I naturally looked around for a square dance. Much to my surprise and pleasure I found a great majority of the square dancing groups doing "Western" style. Some of them use the Southern Appalachian Circle and Longways dances, but of the ones I've visited most of them have completely Western. They like Polka Square, Apache

ACCENTS FOR FUN

SQUARE -DO

VARIETY of SQUARE DANCE DRESSES

Glendale, California, avers that she is a dancer, however, and this led her to the fascinating materials she has pattern, which with a few tricks is presented here, as drawn and passed along to us, too, answer-



BACK

NECK BAND

SKIRT FRONT

square danced past on of these things upon them. her with friends neighbors takes to attempt com-erious manner. turally is fun, square dancing can sometin by an active minutes of Sitting in and fun clubs and add to y joyment. coming

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of eight cards neede
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AS A KID, did you ever own one of those erector sets—you know, the kind of construction toy that contains different shaped metal parts? Some were metal strips of two or three different lengths, some curves and angles, a few wheels and pulleys and some nuts and bolts to hold the whole works together. Perhaps there were eight or a dozen different types of parts and from these you would fashion literally hundreds of the dericks, buildings, wagons, and other amazing objects described to you in the colorful booklet of instructions that came with the kit.

Well, sir, all of square dancing is made up

Use These Eleven Sturdy Building Materials
And You Have a . . .

STRUCTURE FOR SQUARE DANCING

might involve the memorizing of only certain dances, whether simple or difficult.

Most callers have their own opinions as to which of these "basics" might be shown first, but here, not necessarily in order of teaching precedence, are the eleven basic ingredients from which is built your square dance repertoire.

First of all must be taken for granted the actual construction of the square, the numbered positions—the partner, the right hand lady, heads, corners, the movements — honors.

A LETTER TO CALLERS & TEACHERS

Those who seriously desire to learn more will ask: "What was that call you used tonight and how does it go?" "Can you write out that new Round Dance for us?" And, "How can we dance smoother and with more style?"

You are a busy man, but you know that to have these questions unanswered may be risking the future interest of these dancers. Remember they have an investment in this hobby of theirs; a real enthusiastic interest investment, built up of months of classes, dollars for baby sitters and tuitions — and they respect and love you — because YOU brought them this fun!

You can do them and yourself a favor!

(Continued on page 16F)



Square dancing is moving along at a good clip in Long Beach, California, reports caller Bob Van Antwerp, identifiable by his white tie and fringe at the right front of the picture. This is one of Bob's newly graduated beginners' classes at Houghton Park, Long Beach.

Some 300 people a week participate actively in square dances sponsored by the Clearwater, Florida, Chamber of Commerce, at the Beach Civic Center. All age groups get together to enjoy the dancing called by R. R. Orcutt. Among them is the miss pictured here, Cissy Angert, who displays her ruffled pantalettes as she whirls in the set.



**The
SQUARE DANCE
PICTURE**

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to learning the f
of square dancing
doing very well indeed. Here's
how to really relax between
jobs. Roy Nardine,
Boeing man, da
and teach

Remember that 90% of the time an informed square dancer is a good square dancer. He is an enthusiastic builder for your clubs and classes and he helps make your job an easier one.

SETS IN ORDER is your Voice of Information. Material from all over the SQUARE DANCE WORLD is compiled, edited, and reported in a manner that all dancers may find easily adaptable.

Look what they get and think of what this means to you!

Better informed dancers — better dancing dancers.

Permanent dancers for a longer lasting truly American folk activity.

For introducing Sets in Order to your dance groups, we want you to have 50c

for each subscription you sell. This isn't intended to be a BIG money making plan . . . but we realize that in your enthusiasm to help your dancers, you will run into expenses and maybe this will help a bit.

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CONTINUE LISTING ON ADDITIONAL SHEET OF PAPER

CORNELIA WALTZ

By Carlotta Hegeman, San Antonio, Tex.
Record: "Changing Partners," RCA Victor 47-5537
 45 rpm), RCA Victor 20-5537 (78 rpm). (No Intro.).

Measures

PATTERN

- 1-4 Dip; Waltz; Waltz; Step-Hold;**
 Closed dance pos M facing LOD. Dip back on L (ct 1, 2, 3); two pursuit waltzes; step fwd R (ct 1), touch L by R (ct 2, 3); drop closed pos keep partner's hands joined.
- 5-6 Grapevine —; Step, Touch;**
 Step left on L, step R back of L, step left on L; step R across front of L (ct 1), touch L (ct 2, 3); (W starts R, steps L back of R, steps R, pivoting 1/2 right-face turn facing LOD. She lets go hands on pivot. Join in Varsouvienne pos. W steps left on L (ct 1), touches R by L (ct 2, 3);
- 7-8 Back —; Again and Touch;**
 Couple drops hand. M repeats grapevine (meas 5-6) to his right starting L back of R. (W takes 3 steps starting fwd R, making semi-circle to right, to face M (meas 7); W steps twd him on L (ct 1), touches R by L (ct 2, 3); join hands.
- 9-10 Bal Apart; Bal Together;**
 M steps back L (ct 1), touches R by L (ct 2, 3); (W steps back R). M steps fwd R (ct 1), pivoting so that right hips are adjacent. (W steps fwd L). Drop hands, join right hands in close star, forearms together. Touch L by R (ct 2, 3).
- 11-12 Around, Two, Three; Four, Five, Six;**
 Couple turn around each other in six steps starting M's L. End in closed dance pos M facing LOD.
- 13-16 Waltz; Waltz; Waltz; Step-Hold;**
 Three pursuit waltzes, M starting L (on third meas as M continues LOD, W lets go hands, makes one right-face turn in 3 steps, starting R). In closed dance pos M steps fwd R (ct 1), touches L by R (ct 2, 3).
Transition: Step —; Close;
 M steps fwd L (ct 1, 2) closes R to L (ct 3); commences waltz dip immediately as routine begins again.

BREAKS

By Chip Henderson, Oceanside, N.Y.

Allemande left and allemande Y
 Partner right and pull her by
 Left to the next, turn once and a half
 Four gents star and watch them laugh
 Opposite left, left hand around
 Box the Gnat with the corners paw
 Right and left and form a star
 Back up boys, but not too far
 Shoot that star and promenade
 That's your partner, that's your maid

Allemande left and allemande "Q"
 Partner right and turn back two
 Go left and right and turn back one
 Box the flea and the four gents star
 Opposite left, but not too far
 Corners right and box the gnat
 Grand right and left from where you're at
 Original partner.

MOTHER'S WALTZ

By Harry Howe and Betty Byers
 Bakersfield, Calif.

Record: Columbia, 39353, "When Your Hair Has Turned to Silver."

Formation: Open pos. inside hands joined, opposite footwork thruout.

Introduction: Hold first two meas then step back on L, bow to partner while pointing R foot fwd; step fwd, R, close L.

Measures

(A)

- 1-4 Waltz, 2, 3; Waltz, 2, 3; Cross, Touch, —; Cross, Touch, —;**
 Holding inside hands, waltz diag out (L, R, L); then in (R, L, R) pivot in to face RLOD, cross L in front of R; touch R to side; pivot in to face LOD, cross R in front of L; touch L to side; face partner still holding same hand.
- 5-8 Side, Back, Side; Front, Swing Left, —; Back, Side, Front; Step, Close, —;**
 Grapevine step, L to side; R in back; L to side; R in front; swing L to side (flare). Bring L down in back of R; step R to side; step L in front; step R to side; close L.
- 9-12 Step, Pivot, Touch; Step, Pivot, Touch; Balance Away, —; Together, —;**
 Step out and around on L, dropping hands and pivoting L face to back to back pos (ct 1); touch R to side; (ct 2). Make another L face turn stepping out on R, pivot in to face partner and touch L to side. Without touching hands, step back on L, touch R and bow; step fwd, R, close L (to closed pos.).
- 13-16 Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3;**
 Box waltz (L face) four meas and open to starting pos.

(B)

- 17-20 Walk, L, R, Side; Back, Side, Front; Step, Swing, —; Step, Swing, —;**
 Walk L, R, turn to face partner step L to side; step R in back of L with slight dip; step side L; step R in front; step side L; swing R; step side R, swing L; face LOD.
- 21-24 Step, Brush, Tap; Step, Brush, Tap; Step, Brush, Tap; Step, Touch, —;**
 Holding same hand, step diag to L, brush R just ahead, then tap same foot (R) in some place. Step diag to R, brush L just ahead, and tap L in same place. Again step L, brush R and tap; step R, face partner and touch L to side.
- 25-28 Twinkle, 2, 3; Twinkle, 2, 3; Cross, Touch, —; Cross, Touch, —;**
 Holding same hand, cross L in front of R; step side R; pivot in to face LOD, step L, cross R in front of L; pivot in to face partner; step side L, pivot in to face RLOD, step R, cross L in front of R; touch R to side; pivot in on L foot, cross R in front of L; touch L to side.
- 29-32 Balance Apart, —; Together, —; Waltz, 2, 3; Twirl, 2, 3;**
 Holding same hand, step back L, close R; step fwd R, close L; in closed pos waltz around one meas and twirl girl.
- Tag: Step L, Swing R; Step R, Swing L; Twirl Girl and Bow.**
 Facing partner still holding same hand.

A BREAK

By Terry Jarman, Royal Oak, Mich.

A Variation of Allemande "C"

Allemande left and allemande "C."

Go right and left box the flea,

Gents star right and the gals promenade,

Half way 'round till you meet your maid,

Gents slide out, the girls star in,

Half way 'round to your own again,

Pass your honey don't hesitate,

Turn your corner like a catch all eight,

By the right hand half way 'round,

Back with the left hand, all the way 'round

To your left hand lady with the right hand 'round

Back to your own with a full turn brother

Step right ahead and swing with mother.

Promenade home.

DREAM WALTZ

By Anne and Hugh Smith, Oklahoma City, Okla.

Record: When I Grow Too Old To Dream—Decca 23763—Guy Lambardo.

2nd Choice (See note at end): You Made All My Dreams Come True—Caitol 12452—Ben Light.

Instructions for man. Lady does counterpart throughout.

Position: Closed dance, M facing LOD.

I Meas. 1-8

Dip Back L; Twirl, Draw L, Touch, —; Draw R, Touch, —;

(1) Dip back on M's L, lift on ct 2, M's R ft extended. Drop on heel on ct 3. (2) Lady twirl R-face, stepping back on L, turning on R and L. Man waltzes fwd, pivoting on 3rd, step to face partner with his back to center. Lady ends twirl facing partner and center of hall. Join both hands. (3) Draw to side on L, touch R across in front. Swing joined hands high in LOD, outside hands higher than inside hands, forming a double arch. Look up at hands. (4) Same as meas 3, but in RLOD, on M's R. Face LOD, taking open arm-around-waist pos, with W's arm under M's. This is the "pick up your lady" pos in square dancing.

Both Waltz Fwd; Roll Girl Across; Both Waltz Fwd; Roll Girl Across;

(5) In open arm-around-waist pos, both waltz fwd. (6) Man waltz in place as girl rolls across in front to his left side, turning L face. (7) Both waltz fwd in arm-waist-pos. (8) Man waltzes in place as girl rolls back across in front, turning R face. End in open pos, facing LOD, inside hands joined.

II Meas. 9-16

Bal Out(Point, —; Bal Back, Point, —; Turn Out; Waltz Fwd;

(9) Bal out diag fwd on M's L. Point R fwd. Hold. You are at arm's length. (10) Bal diag back beside partner on R. Point L fwd. Turn away one complete turn in 3 steps, M L face, W R face. (12) With inside hands joined and held down and slightly back, waltz fwd in LOD, close to partner, and side by side.

DREAM WALTZ (Cont.)

Waltz Out; Waltz In; Waltz Back L; Waltz Fwd R;

(13) Waltz out away from partner in LOD, swinging hands fwd. (14) Waltz in twd partner swinging hands back. (15 and 16) A 1/2 R face waltz turn, back on M's L then fwd on M's R. End M fac LOD in closed dance pos.

III Meas 17-18

Fwd L, Touch, —; Fwd R, Touch, —; Cross, Turn, Step; Both Turn Left)

(17) M step fwd L, touch R, hold. (18) M step fwd R, touch L, hold. (19) M cross L in front of R, step to side on R, step in place on L, turning 1/4 L face. W cross R behind L, step to side on L step in place on R, also turning 1/4 L face. Partners are now in R-hip pos. Release partner. (20) Both continue L face turn, turning individually one complete turn in 3 steps to end in R-hip or banjo pos. The turn is done in place as much as possible.

Banjo; Around; Side Car; Around;

(21 and 22) Starting M's L, move CW around in banjo pos 6 steps. On 5th and 6th steps turn to L-hip or side car pos. (23 and 24) In side car pos move CCW around 6 steps to end facing LOD. Keep outside hands, M's L, W's R, joined.

IV Meas 25-32

Cross, 2, 3; Cross, 2, 3; Fwd, Swing, Lift; Back, Point, —;

(25) Starting on outside ft, as M waltzes fwd, L crosses to other side under his L arm. She moves fwd in LOD without turning. (26) Release hands and join new outside hands, M's R, W's L. As M waltzes fwd L crosses back under his R arm, still facing and moving in LOD. Drop arms down into open arm-around-waist pos, this time with M's arm under W's. (27) On outside ft, step fwd, swing inside ft fwd, lift on 3rd count. (28) Rock back on inside ft with a slight dip. Point outside ft fwd. Look at point. Give this meas its full value of 3 counts, holding the point through the 3rd count.

Dip Back L; Waltz; Waltz; Twirl;

(29) In closed dance pos, dip back on M's L td center of hall. (30 and 31) A 3/4 R face waltz turn, fwd on M's R, back on M's L. (32) Twirl L R face. M waltz in place. End in closed dance pos, M facing LOD.

Break 4 Meas Done Once Only

Bal Back L; Bal Fwd R; Bal Back L; Bal Fwd R;
Pivot 1/4 R face on each meas, making one complete R face turn.

Sequence: I, II, III, IV, Break, I, II, III, IV, I, II.

Note: If this record is used, start Dip of meas 1 as soon as the hummed chord is heard. Omit break entirely. At end (ends on II), the last 4 meas, will be very retarded. Then do draw of meas 3 on word "Come." Hold the pos, then do draw of meas 4 on word "True." Hold the pos. Twirl L R face and bow. Although not as old and familiar as 1st choice, this record is readily available and very lovely, with Ben Light at the piano. Flip side is Marie Mixer.



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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We have used many things from your maga-
zine and instead of just saying nice things
about it, wanted to tell you that we think it
is meeting and filling very successfully the
needs of Clubs and Dance Organizations in
various parts of the country.

Helen Wright
Galveston, Texas

Dear Editor:

Something should be done about Bob and
Babs Ruff, the clubs Bob calls for, and the
classes he teaches. We arrived in Los Angeles
hoping for a pleasant vacation and just may-
be some square dancing. We knew an alle-
mande and grand right and left and were con-
sidered on par with Yukon dancers.

Instead of coming home quite content with
our vacation, we are now the two loneliest
dancers in the north, and life will never again
be the same. We went to watch and instead
danced five nights a week for six weeks, at
the end of which Bob's wonderful club of
Ruffs and Ruffles made us honorary members.

Never again will we meet such wonderful
people. Not only did they welcome us to their
club dances, but also held patio parties where
they would teach us all we could absorb. From
an allemande to Rip Tide in six short weeks
necessitates constant teaching, and Bob, with
Babs and their friends, gave of their time
freely.

Whittier, California, doesn't need a Cham-
ber of Commerce; it has Bob and Babs Ruff.
Mrs. W. E. Nash
Whitehorse, Yukon
Territory, Canada

(Continued on page 20)

Waves of Fun with AQUA RECORDS Newest Round Dance

WALTZ ROMANCE

AQUA RECORD NO. 202

This beautiful flowing waltz was written by Terry and Del Greyell, well known round dance instructors of Seattle, Washington, and members of the famous ONO exhibition group of Portland, Oregon. This dance is one all waltz enthusiasts will just love—it's not too complicated but the pattern of three short parts has just enough variety to make the dance interesting and fun to do. The music was composed by Doris Cooley and was arranged especially for this dance.



Terry and Del Greyell

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(Letters — continued)

Dear Editor:

Congratulations on the Article. (Thailand Dances, Sets in Order, June 1954.) We all think it is a very good job and appreciate all you have put into it for us. We are enjoying our square dancing and will continue to do so for many years—we hope.

Floyd A. Wilson
Bangkok, Thailand

Dear Editor:

. . . it spoils it for me if (the dancers) are clowning so that they get completely lost and have no idea what they are doing. In the hash type of dancing that is O.K., but to me pattern dancing is something else again and if a caller wanted hash, he'd call it.

Am I old fashioned to like patterns and to expect a square to do just what the caller says? Can't dancing be fun even if it's done right? I've heard the remark, "Why dance? We'd rather have fun," made . . . If that keeps up I'm afraid there will be no "fun" or dancing either.

Am I wrong? I certainly want to conform and keep square dancing going, and hope I do not have the wrong slant. It has been bothering me for some time.

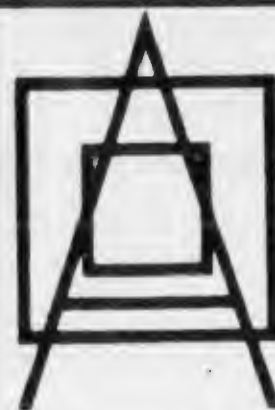
Ruth Hope
Denver, Colo.

Dear Editor:

In the past year "Sets" has been invaluable to me. Approximately 70% of the dances I've been using have come from your magazine. The "5 Year" collection of calls from Sets in Order is a dream come true. All the calls I missed before I heard of Sets in Order are now at my finger-tips.

Chip Hendrickson

Oceanside, N. Y.



AMERICAN SQUARES

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Edited by **RICKEY HOLDEN**

If you are not a subscriber write us for FREE sample copy: **AMERICAN SQUARES**, 2117-B Meadow Lane, Arden, Wilmington 3, Delaware.

Dear Editor:

I especially enjoy the opinions voiced by you and others prominent in the activity in regard to such matters as friendliness, cliques, overdress, affected styling, exhibitions—especially exhibitions. I am one of many dancers who have been bored to death by too many long-drawn-out exhibitions at jamborees and festivals. After all, we go to these affairs to dance and meet people, not to see some group demonstrate how good they are . . .

Too bad there isn't some way of introducing the square dance activity behind the Iron Curtain. Perhaps some of our international headaches could be cured.

Ted M. King
Springfield, Ore.

Dear Editor:

Greetings from the Winter fun land of America. You should be here now. My fountain pen just melted in my hand . . . If you can drop a note in Sets in Order as to our moving down here I would sure appreciate it. The new address is—1 Hillsborough Loop, MacDill AFB, Tampa, Fla. We have a lot of friends down here that we met in Pappy Shaw's classes but have no way of finding them.

Bud Udick
Tampa, Fla.

CURE FOR CURLY RECORDS

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U. of Wyoming Campus, Laramie, Wyo.

Oct. 30—6th Ann. Susquehanna Y's Men's Jam-
boree, YMCA, Harrisburg, Pa.

Nov. 13—5th Ann. International Festival
International Amphitheatre, Chicago, Ill.

Nov. 13—8th Ann. Oklahoma State Festival
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CORRECTION ON CAMP DIRECTORY

The Kirkwood Lodge Institute at Osage
Beach, Mo., listed in our July issue as "Aug.
29-Sept. 4" actually runs from August 29 to
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OKLAHOMA CITY GEARING UP

The well-oiled wheels of the Oklahoma State Federation of Square Dance Clubs who will sponsor the 4th Annual National Square Dance Convention in Oklahoma City April 21-23, 1955, have started rolling fast and efficiently. Howard Thornton is General Chairman of the affair which will be guided also by various committee heads who have already had much experience in the handling of their own well-run state organization. Small pocket-calendars have been printed—July thru June—carrying publicity for the Convention. These are flut-

tering over the country like a premature snowfall. Another publicity item is a tricky leather boot which is also a keycase and carries news of the coming affair. Alan Miller is president of the Oklahoma State Federation.

CATALOG NEXT MONTH

Square Dance Square's 1955 catalog will appear in the October issue of Sets in Order. The new 112-page edition will include a complete line of the latest square dance fashions for all ages. In addition there will be a large section listing records for squares and rounds.

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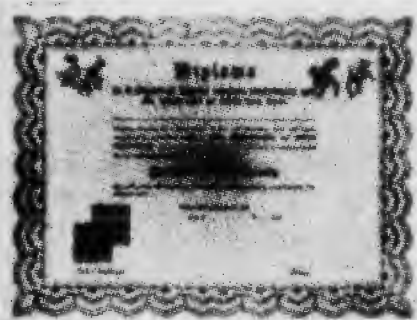
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GOLDEN REPORT FROM MERRIE ENGLAND

Cal Golden, now stationed with the Army in England, has already met many square dancers in the British Isles. Recently Pet Wiggin took Cal to a big parade in Margate in the south of England. The whole square dance group went along and had a float entered. Their float won second place out of 40. There were 100,000 spectators. Cal says he rode in a truck and just looked on. Most of the people on the float were American and did a fine job of presenting square dancing to the English onlookers.

OCTOBER A RECORD ISSUE!

In more ways than one, the October issue which you lucky subscribers will receive next month, will be a Record Issue! In the first place its theme will be square dance records and the articles will delve into the many facets of this increasingly important part of the square dance activity. Also, the October Sets in Order will be the *fattest* on record, containing somewhere around a *hundred* pages—and that's pretty round. Watch your mailbox for this lulu of a magazine.

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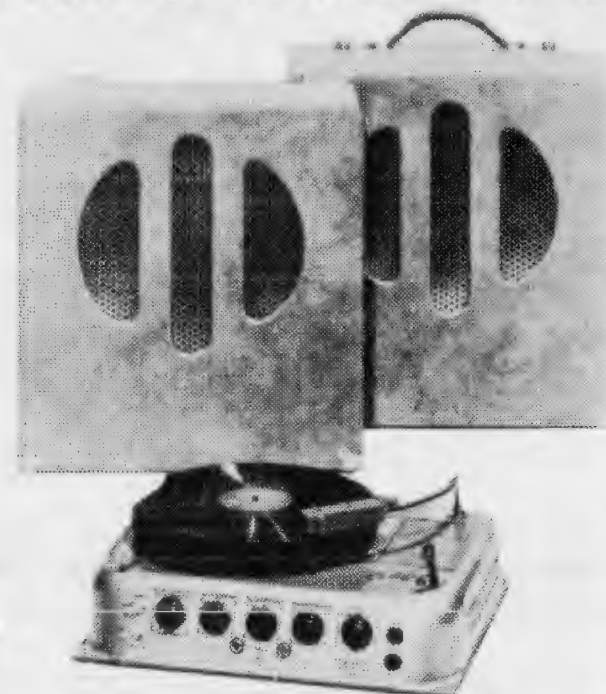
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ture fabricated by Doc Freestone who is pictured here with him for Yuma's Annual Silver Spur Rodeo Parade. As part of the Frontier Square Dance Club's float, built under the direction of Doc's wife, Orva, the Crow rode a hoist on the front of a tractor driven by Sherry Cole, writer of The Square Crow column in the Yuma Daily Sun. The Square Crow was very much in evidence at Yuma's spring festival, too, wearing signs which read, "The Square Crow sez . . . let your hair down and enjoy Yuma's Festival." Which is exactly what everybody did!

Buy your records from square dancing's leading mail order house



NEW RECORDS scheduled for release this month:

ROUNDS

I Don't Know Why/Waltz Time—Mac 710
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Mac 711
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WITH CALLS

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Hoop-Dee-Do—Michele calling—Jub 530
Trailing Star/Wheel Around Square
Arnie Kronenberger calls—SIO 1035/36
Smoke On The Water/Caribbean
Jonesy calling—Mac 706
Rose Colored Glasses/Open Up Your
Heart—Jonesy calling—Mac 708
I'm Gonna Lock My Heart
Heinback calling—HD 305
The Square Dance Is On
Golden calling—HD 305

WITHOUT CALLS

Ramblin' Reuben/Hometown Po'ka
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Hoop-Dee-Do—Key "C"—Jub 530
Full Time Job/Hoop-Dee-Do—Jub 818
Smoke On the Water/Caribbean
Mac 707
Rose Colored Glasses/Open Up Your
Heart—Mac 709
Molly's Hoedown/Fighting Peacock
HD 502
Dutch Treat/Anniversary Two-Step Mixer
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Evergreen Breakdown (Key G)/Cackling
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which Windsor records is releasing on September 1st. Title of the tune is Hometown Polka and is a definite, not-too-fast polka rhythm to satisfy the needs of the polka enthusiasts. Art has been on the staff at CBS-Hollywood for 9 years. Prior to that he worked with WLS Chicago, the National Barn Dance, for five years. He has done some 25 or 30 western movies, with such stars as Gene Autry and Roy Rogers. Art dances and calls squares, too, often introducing them to parties where he plays western swing dancing.

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"Open Up Your Heart"
- #713—"I'm Going to Lock My Heart"
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MUSICAL NOTATIONS & RHYTHMS

AS THEY PERTAIN TO SQUARE DANCING AND CALLING (Continued)

By Terry Golden

FIGURE G shows notes of varying values and shows how you would sing each note to make it fit the rhythmic value it represents. The notes in this diagram are placed in different lines and spaces more for variety than anything else. If you like, sing them all on one pitch, or, if you like, vary the pitch by going up where the music does and down where the music goes down. Don't worry about exactness of pitch.



FIGURE G

But simply combining these various values in a hap-hazard way would give you no definite rhythm; so a method was devised whereby the staff is marked off into boxes called "measures" by drawing vertical lines down through the staff, as is done in the diagram G. In most music where the rhythm doesn't change, you put the same amount of money into each box, as was done in G, although you may use any workable combinations of coins that you like.

Notice in the diagram G that the designation 4/4 is written at the beginning of the staff. This means that the music is written in "four-four time," sometimes called "four-four meter." This means that in each measure there is the equivalent of four quarter notes—the equivalent of a dollar. Diagram H translates diagram G into monetary terms.

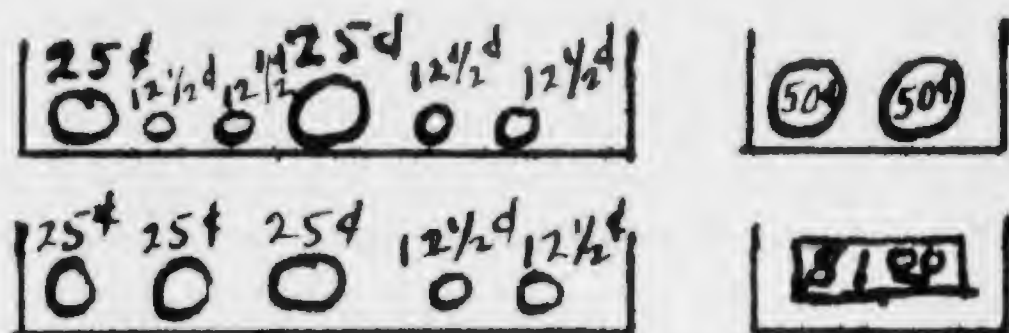


FIGURE H

This is the third installment of the article by Terry Golden on Musical Notations. Look for further chapters from Terry in subsequent issues.

The sizes of the boxes may vary, but the value of the contents is the same in each case. Comparably, the size of the measures may vary—a measure with a lot of sixteenth notes

would have to be larger to accommodate the whole flock of notes, but the total value in the measure would still be the same. In other words, it's not the size of the box that counts, it's the value — the purchasing power — of the contents. You may divide the notes or the dollars any way you like and put them into any size box you like, but the idea is to make them all add up so that each box contains the equivalent of a dollar.

By marking out measures and putting the same value in each measure, you establish a definite repetition of rhythm. In four-four time you count 1-2-3-4 for each measure. Count it over and over again always emphasizing the "one" harder than the other numbers and you see how a rhythm is established.

Probably the most common meter in square dance music is "two-four." This means that in every measure is the equivalent of two quarter notes or half a dollar. Rhythm is established by counting ONE-two-ONE-two-ONE-two-ONE-two, emphasizing the "ONE" more strongly than the "two." This sets up a rhythmical alternation of heavy and light beats which is the basis of hoe-down music and dancing. It would be written as shown in figure I.



mic impulses to the measure, or four; and "triple time," wherein the basic rhythmic impulse is three beats to the rhythmic unit.

FIGURE 1

eight time is essentially duple rather than triple time. (Nine-eight would be an example of compound triple time.)

Corrections on Preceding Articles

(1) Figure B, and its accompanying discussion in the July issue: The symbols for sharp, flat, and natural should *precede*, not follow the notes they accompany.

(2) Figure D. To correct this diagram, please add a fifth line to the bottom of the staff. Move the clef symbol down so that it will be on the second line of the five-line staff. The fourth ledger line above the staff will then be correctly labeled 'G' (July issue)

(3) August issue. In the comparison of note-values with monetary values for illustration, the sixteenth-note would correspond to an imaginary coin worth $6\frac{1}{4}$ cents, (not $8\frac{1}{4}$ cents).



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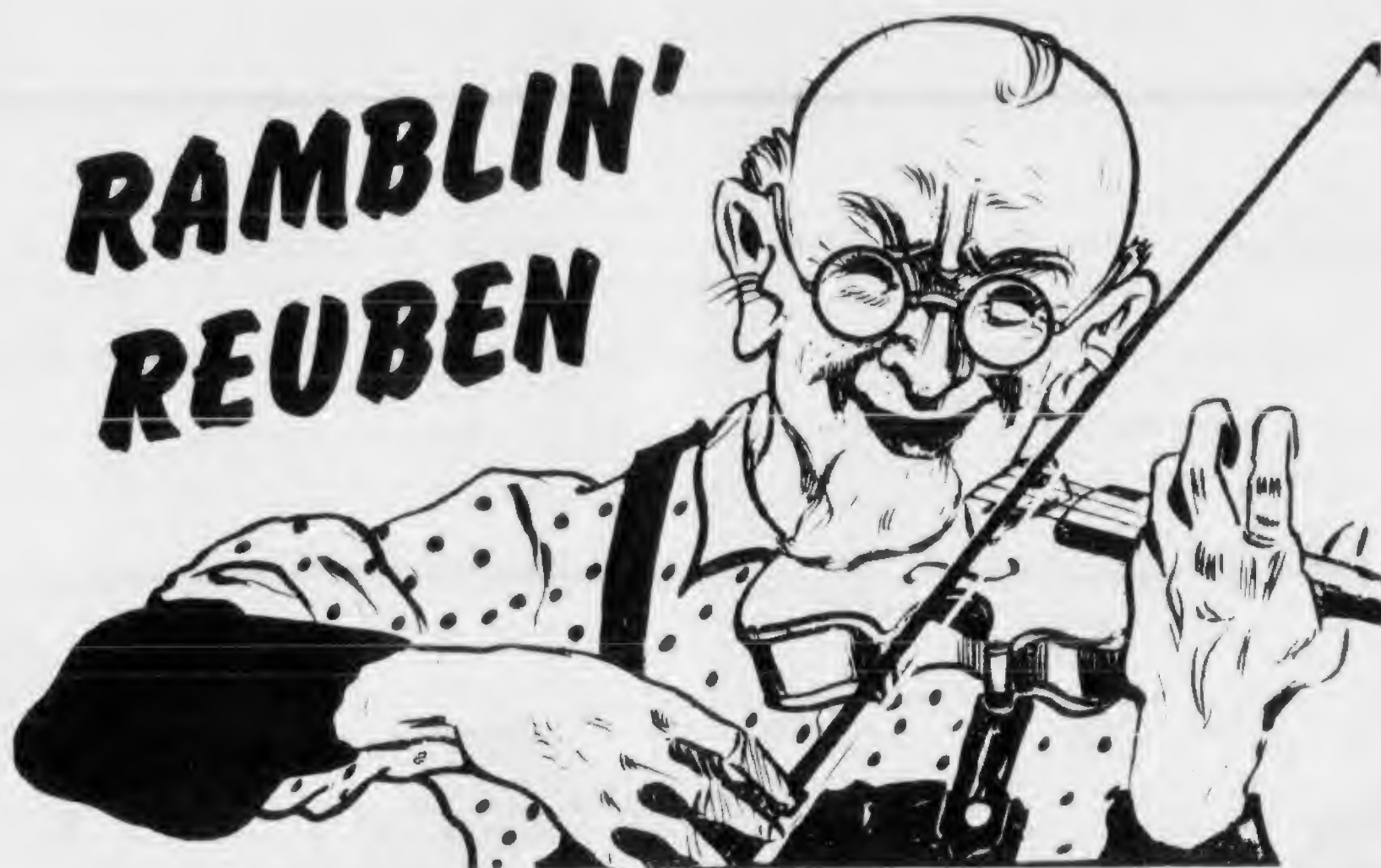
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